

t r a v e l s b y p i a n o

L. Boccherini

String Quartet in F major

Op.15 No.4 / G.180

original piano transcription
[tbpt128]

10 – 16 November 2013

D O U J I N E D I T I O N

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Prestissimo (♩ ~ 314)

1 | 2 | 3 | 4 | 5

6 | 7 | 8 | 9 | 10

11 | 12 | 13 | 14 | 15

16 | 17 | 18 | 19 | 20

21 | 22 | 23 | 24 | 25

p

f brillante

p

f

f gagliardo

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26 27 28 29 30

Musical notation for measures 26-30. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving lines. Measure 27 includes a dynamic marking of *p*.

31 32 33 34 35

Musical notation for measures 31-35. The system consists of two staves. The upper staff continues the melodic development, and the lower staff features a prominent bass line. A dynamic marking of *p* is present in measure 32.

36 37 38 39 40

Musical notation for measures 36-40. The system consists of two staves. The upper staff shows a melodic line with some rests, and the lower staff has a steady bass line. Dynamic markings of *f* and *p* are used in measures 36 and 40 respectively.

41 42 43 44 45

Musical notation for measures 41-45. The system consists of two staves. The upper staff has a melodic line with some rests, and the lower staff features a bass line with a long, sustained note in measure 44. A dynamic marking of *p* is present in measure 44.

46 47 48 49 50

Musical notation for measures 46-50. The system consists of two staves. The upper staff has a melodic line with some rests, and the lower staff features a bass line with a long, sustained note in measure 49. A dynamic marking of *p* is present in measure 49.

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51 | 52 | 53 | 54 | 55

Musical notation for measures 51-55. The first staff shows a melodic line with eighth notes and rests. The second staff shows a bass line with chords and eighth notes. Measure 53 features a dynamic marking of *pp*.

56 | 57 | 58 | 59 | 60

Musical notation for measures 56-60. The first staff features a melodic line with eighth notes and rests. The second staff shows a bass line with chords and eighth notes. Measure 57 features a dynamic marking of *pp*.

61 | 62 | 63 | 64 | 65

Musical notation for measures 61-65. The first staff shows a melodic line with eighth notes and rests. The second staff shows a bass line with chords and eighth notes. Measure 61 features a dynamic marking of *f*, and measure 65 features a dynamic marking of *p*.

66 | 67 | 68 | 69 | 70

Musical notation for measures 66-70. The first staff shows a melodic line with eighth notes and rests. The second staff shows a bass line with chords and eighth notes.

71 | 72 | 73 | 74 | 75

Musical notation for measures 71-75. The first staff shows a melodic line with eighth notes and rests. The second staff shows a bass line with chords and eighth notes. Measure 73 features a dynamic marking of *pp*.

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76 | 77 | 78 | 79 | 80

Musical notation for measures 76-80. The first staff shows a melodic line with a fermata at the end of measure 80. The second staff shows a rhythmic accompaniment with a forte (*f*) dynamic marking.

161 | 162 | 163 | 164 | 165

Musical notation for measures 161-165. The first staff features a melodic line with a forte (*f*) dynamic marking in measure 161 and a piano (*p*) dynamic marking in measure 165. The second staff provides a rhythmic accompaniment.

166 | 167 | 168 | 169 | 170

Musical notation for measures 166-170. The first staff shows a melodic line with a forte (*f*) dynamic marking in measure 169. The second staff shows a rhythmic accompaniment.

171 | 172 | 173 | 174 | 175

Musical notation for measures 171-175. The first staff shows a melodic line with a piano (*p*) dynamic marking in measure 173. The second staff shows a rhythmic accompaniment.

176 | 177 | 178 | 179 | 180

Musical notation for measures 176-180. The first staff shows a melodic line with a pianissimo (*pp*) dynamic marking in measure 177. The second staff shows a rhythmic accompaniment.

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181 | 182 | 183 | 184 | 185

Measures 181-185: The first system shows measures 181 to 185. The upper staff features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic. The lower staff provides harmonic support with chords and single notes.

186 | 187 | 188 | 189 | 190

Measures 186-190: The second system shows measures 186 to 190. The upper staff continues the melodic line with slurs and accents, featuring a forte (*f*) dynamic. The lower staff continues the harmonic accompaniment.

191 | 192 | 193 | 194 | 195

Measures 191-195: The third system shows measures 191 to 195. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment with a piano (*p*) dynamic.

196 | 197 | 198 | 199 | 200

Measures 196-200: The fourth system shows measures 196 to 200. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment with a forte (*f*) dynamic.

201 | 202 | 203 | 204 | 205

Measures 201-205: The fifth system shows measures 201 to 205. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment with a piano (*p*) dynamic.

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206 | 207 | 208 | 209 | 210

Measures 206-210: The first staff contains a melodic line with slurs and accents, marked with *f*. The second staff provides harmonic accompaniment with chords and some slurs.

211 | 212 | 213 | 214 | 215

Measures 211-215: The first staff continues the melodic line with slurs and accents, marked with *p*. The second staff continues the harmonic accompaniment with chords.

216 | 217 | 218 | 219 | 220

Measures 216-220: The first staff features a melodic line with slurs and accents, marked with *rf*. The second staff continues the harmonic accompaniment with chords.

221 | 222 | 223 | 224 | 225

Measures 221-225: The first staff contains a melodic line with slurs and accents, marked with *p*. The second staff continues the harmonic accompaniment with chords.

226 | 227 | 228 | 229 | 230

Measures 226-230: The first staff features a melodic line with slurs and accents, marked with *f*. The second staff continues the harmonic accompaniment with chords, marked with *p*.

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231 232 233 234 235

Musical notation for measures 231-235. The top staff shows a melodic line with eighth notes and some grace notes. The bottom staff shows a bass line with chords and moving lines.

236 237 238 239 240

Musical notation for measures 236-240. Measure 237 features a *pp* dynamic marking. The top staff has a melodic line with eighth notes and grace notes. The bottom staff has a bass line with chords and moving lines.

241 242 243 244 245

Musical notation for measures 241-245. Measure 241 features a *f* dynamic marking. Measure 245 features a *p* dynamic marking. The top staff has a melodic line with eighth notes and grace notes. The bottom staff has a bass line with chords and moving lines.

246 247 248 249 250

Musical notation for measures 246-250. The top staff shows a melodic line with eighth notes and grace notes. The bottom staff shows a bass line with chords and moving lines.

251 252 253 254 255

Musical notation for measures 251-255. Measure 253 features a *pp* dynamic marking. The top staff shows a melodic line with eighth notes and grace notes. The bottom staff shows a bass line with chords and moving lines.

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256 | 257 | 258 | 259 | 260

1

f

This block contains the first system of a piano transcription, measures 256 to 260. It features two staves. The upper staff begins with a treble clef and a key signature of one flat (Bb). A first ending bracket spans measures 257 through 260. The lower staff continues the piece. A dynamic marking of *f* (forte) is placed below the first measure.

357 | 358 | 359 | 360

2

f

This block contains the second system of the piano transcription, measures 357 to 360. It features two staves. The upper staff begins with a treble clef and a key signature of one flat (Bb). A second ending bracket spans measures 358 through 360. The lower staff continues the piece. A dynamic marking of *f* (forte) is placed below the first measure.

Minuetto (♩ ~ 108)

1 | 2 | 3 | 4 | 5

1-
2- *mp con dolcezza*

This block contains the first system of the Minuetto, measures 1 to 5. It features two staves. The upper staff begins with a treble clef and a key signature of one flat (Bb). The lower staff begins with a bass clef and a key signature of one flat (Bb). The time signature is 3/4. Measure numbers 1 through 5 are indicated above the staff. The first measure has a first ending bracket. The second measure has a dynamic marking of *mp con dolcezza*.

6 | 7 | 8 | 17 | 18

This block contains the second system of the Minuetto, measures 6 to 18. It features two staves. The upper staff continues the melody, and the lower staff continues the accompaniment. Measure numbers 6, 7, 8, 17, and 18 are indicated above the staff. A repeat sign is present at the beginning of measure 17.

19 | 20 | 21 | 22 | 23

This block contains the third system of the Minuetto, measures 19 to 23. It features two staves. The upper staff continues the melody, and the lower staff continues the accompaniment. Measure numbers 19, 20, 21, 22, and 23 are indicated above the staff.

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24 25 26 27 28

Musical notation for measures 24-28. Measure 24 starts with a whole rest. Measures 25-28 feature a complex texture with multiple voices and a triplet in measure 27.

29 30 31 32

Musical notation for measures 29-32. Measure 29 begins with a key signature change to B-flat major. Measures 30-32 continue with intricate string textures, ending with a repeat sign.

Trio (♩ ~ 128) (v1, 2013)

49 50 51 52

Musical notation for measures 49-52. This section features a dense, rhythmic texture with many sixteenth notes.

p concitato e misterioso

Musical notation for measures 49-52 (continued), showing the lower voices of the string quartet.

53 54 55 56

Musical notation for measures 53-56. Measures 53-55 continue the dense sixteenth-note texture, while measure 56 shows a change in texture.

Musical notation for measures 53-56 (continued), showing the upper voices of the string quartet.

57 58 59 60

Musical notation for measures 57-60. Measures 57-60 feature a rhythmic pattern of eighth and sixteenth notes.

Musical notation for measures 57-60 (continued), showing the lower voices of the string quartet.

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61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

77 78 79 80

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81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

Minuetto Da Capo

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piano transcription – travelsbypiano [tbpt128]

Trio (♩ ~ 128) (ossia / v2, 2019)

49 50 51 52 53

pp concitato e misterioso

54 55 56 57 58

59 60 61 62 63

64 65 66 67 68

69 70 71 72 73

L. Boccherini – String Quartet in F major Op.15 No.4 / G.180
piano transcription – travelsbypiano [tbpt128]

74 75 76 77 78

Musical notation for measures 74-78. The top staff features a complex rhythmic pattern with many sixteenth notes. The bottom staff provides a simpler accompaniment with quarter and eighth notes.

79 80 81 82 83

Musical notation for measures 79-83. The top staff continues with intricate sixteenth-note patterns. The bottom staff has a more melodic line with some rests.

84 85 86 87 88

Musical notation for measures 84-88. The top staff shows a dense texture of sixteenth notes. The bottom staff has a steady accompaniment.

89 90 91 92 93

Musical notation for measures 89-93. The top staff continues with sixteenth-note patterns. The bottom staff has a consistent accompaniment.

93 94 95 96

Musical notation for measures 93-96. The top staff features sixteenth-note patterns. The bottom staff has a melodic line with some rests.

Minuetto Da Capo

How To Read This Score

This score was not produced in the “proper” way, that is with a music typeset program, so it won’t **look** as **good** as it could (should?) be. Still, it is **sufficient and correct**, meaning it carries all the necessary information to be read and played as any other, and has been quality-checked to the best of my efforts.

The following notes are a few tips for readers accustomed to beautiful typesetting, to help them cope with the quirks they are more likely to notice, and to make them realize that maybe a score like this is not as deviant as they think after all.

Now, on to the tips.

Staves

These are piano scores, so notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary { sign. There is only more white space to visually separate lines.

Key signature

Accidentals (*b*, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an accidental **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 5 bars each – and pasted on a customary A4-page.

Bar reset

At every bar change, all accidental changes from the key signature are implicitly reset. # signs are only noted within the same bar and in the same stave.

Weird accidentals

Sometimes (rarely I hope) you may find accidentals notated in a strange way, for example F# in a context of G minor written as Gb (G flat). These are program quirks that generally happen in minor mode sections. The note is not actually wrong (G flat and F sharp are the same note) but in that context you should generally write it in another way to be easier to read. I generally fix these when I produce scores but occasionally one or two may slip through my quality checks. As far as I know, there is one instance when this quirk actually produces a wrong note: in F minor context, natural E written as E sharp. If you happen to find it (I hope not) please remember that’s (supposed to be) just a natural E. For transcription scores you can of course clear up any doubt by comparing with a score of the original composition.

Time signatures and metronome

They are noted in the usual way. Sometimes the signature is in “*alla breve*” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g. $1/8 = 180 \rightarrow 3/8 = 60$). Metronome times are not set in stone of course; to underline that, I generally don’t write “=” but “~”

Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I'm a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you're set to go.

Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

Volume (p, f, etc.) and accents

Noted in the usual way, in bold italic. When you sometimes see "rf", it stands for "rinforzando" and means: play louder (than a moment before). Note that the "how much louder" part is left to the interpreter. Indications like "*crescendo*", "*diminuendo*", "*smorzando*" carry the customary meaning and are generally written like "*cresc.*", "*dim.*", "*smorz.*". Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

Slurs (phrasing)

No slurs here, sorry. For transcription scores you can of course refer to the phrasing of the original works: I always try to carry on the spirit and message of the original compositions (these are transcriptions, not revolutions...). Sometimes I consciously change the *letter*, but not the *spirit*. I consider phrasing as part of the spirit, so you can assume it's the same as in the original.

Legato and Staccato

Traditionally, slurs are used not only for phrasing but also to note *legato*; so when consecutive notes are not tied by a slur they can be assumed to be *staccato*. This is absolutely not true here and it's probably one of the biggest differences in notation here with traditional, pretty typesetting.

There are no slurs: neither phrasing nor legato ones. So what do we do?

It is still possible to distinguish a *legato* note from a *staccato* note.

How? The point is, forget for a moment how the notes are *written* and focus on how they are *played*:

- a *legato* note is played for its *whole* duration
- a *staccato* note is played for *half* its duration, followed by a *pause* for the other half

There we go.

Staccato notes are noted with half the value, followed by half the pause. For example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

Legato notes are not noted in any special way: by default they are legato. An 1/8 note is to be played for 1/8 and that's it. But, if it's followed by an 1/8 pause, it means it's a staccato 1/4 note!

Imagine a 3/4 time bar filled with six consecutive 1/8 notes. No pauses in between? They are legato. If they were staccato, they would instead be written as 1/16 notes followed by a 1/16 pause each.

Imagine a passage with couples of 1/8 notes tied in couples by slurs: it means the first is legato, the second is staccato (elegant phrasing frequently found in classical music). How do we write it here? 1/8 note, 1/16 note, 1/16 pause.

Yes I know, it is visually awful at first, but after a while you get used to it: it's just another way of writing the same thing but it's correct and even closer to the reality of playing.

Tails (note grouping)

The "tails" of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way that doesn't match the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm. When this kind of quirk becomes particularly vexing I generally include a footnote to point it out. Sometimes the program does not tie notes at all, for example in tercets. This does not necessarily mean they have to be played staccato: see previous paragraph and refer to inline score notes for additional directions.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

Pedals, fingering

Noted rarely, and when noted, always consider them “with a grain of salt”. It’s best if you rely on your own sensibility or ask your teachers for practical advice. Fingering in particular is written only as a curiosity.

Right hand, Left hand

Generally the first stave is the right hand and the second stave the left hand (duh!) however keep in mind that the subdivision of notes between the two staves you’ll see is not necessarily the best or the most comfortable to play. I generally choose the one that is easier to **read**, not to play. Sometimes I even leave the messy subdivision I used when composing the piece directly on the score without playing it myself (in some preludes for instance): that’s what I call “composer’s score”. There, some work is definitely necessary to move notes from one stave to another in order to make the whole lot more easily readable and playable. The bottom line is: if you are uncomfortable with the hand distribution on the score, do not hesitate to find and play your own distribution of notes between the two hands.

Another point, just to be sure: as a general rule playing (volume, expression etc.) directions meant for both hands are written *between* the staves, those meant only for the first stave are written *above* it, those meant only for the second stave are written *under* it.

Trills, appoggiatura, acciaccatura, mordents and other embellishments

More likely to appear in my transcriptions, they may or may not be written in standard notation, that is shorthanded with standard signs: sometimes they may be written out explicitly with all the notes involved, without any shorthand sign. Somewhat ugly but correct. For example an *acciaccatura* may be



written as ♯ or as a full sized 1/32 note, like this:

There may be a footnote describing trill resolutions, most of the time visually with a score snippet of the bars containing embellishments, rendered in “zoomed” time signature (see below)

Zoomed (bloated) time signature

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed. Example: a trill in 1/16 tercets within a 4/4 bar, is shown “zoomed” in a 6/4 bar so the 1/16 tercets become regular 1/16 and can be properly displayed.

Repeats

(in transcription scores) When comparing the original scores with my transcriptions, you might notice that sometimes passages typeset with repeats in the original do not have repeat signs in the transcribed version: the bars are explicitly shown twice. I’m not talking about *large* repeats as the two halves of a sonata movement but *shorter* repeats as those found in minuetto / trio or other suite/dance based movements, variation sets and so on. This may happen for two reasons:

- (most of the time): in my transcribed version, the repeat section contains some kind of variation: the second time is different from the first so it becomes *obbligato*. There may be a footnote expressing my preference if you choose to skip the repeat anyway (for larger sections).
- (sometimes): repeated section is too short; since adding repeat signs in my coarse typesetting translates to bitmap editing, if it becomes less efficient than unfolding the repeat I just repeat the bars explicitly

Finally...

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.

For transcription scores, it is of course useful and recommended to familiarize yourself with the original work and its score. There you can find phrasing slurs and other notation details that may be missing in my rough scores; you can also have fun comparing the transcription with the original and spot where my version differs from the original and how. As a general rule when a notation detail is missing in my version (phrasing slurs for example) you can of course consider the one in the original score, however when notation details are slightly different (for example volume directions) then they are not to be considered mistakes but the result of conscious choices and integral part of the transcription.

Questions and Answers

Q. So what does “DOUJIN EDITION” mean, anyway?

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?

A. Most likely... NOT.

Q. Why not?

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

Q. Free time? Isn’t this your main occupation?

A. Not (*shobon...*)

Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

Q. I want to produce a proper typeset edition of your scores.

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

Q. I want to play your works in public / record and publish a performance!

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you’d definitely make my day.

Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works, bound to the original license terms. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don’t want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn’t be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

Q. I have a request / inquiry.

A. Drop me a line (see links/contact page below)

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Links/Contact

Main site/blog

<https://travelsbypiano.wordpress.com>

YouTube channel

<https://www.youtube.com/user/travelsbypiano>

Scores/Recordings

[https://imslp.org/wiki/Category:Novegno, Roberto](https://imslp.org/wiki/Category:Novegno,_Roberto)

<https://travelsbypiano.musicaneo.com>

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Words of Thanks

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and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You
to the Great Masters of the Past...